

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence:

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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A BRIEF SKETCH OF THE PRESENT STATE OF MUSIC, MORE PARTICULARLY IN GERMANY.

BY A GERMAN.

(Concluded from page 132.)

WE will now glance at the progress of vocal music.

To begin with the opera, because the age favours it much more than sacred music, and therefore it has attained so high a degree of perfection. We have already said that it was Mozart who created the opera in Germany. Before him, the Germans were but imitators of the Italians; Gluck, alone, protested against this practice by the truth and force of his dramatical situations, by the loftiness of his sentiments, and the preference he gave to declamation. But in the two chefs-d'œuvre of Mozart, viz. 'Don Juan' and 'Figaro,' music attained the highest dramatical effects, without in the least degree losing the freedom of accompaniment. He knew the secret of communicating a charm and vivacity to action; and combined with the grace of Italian song all the richness of German harmony. However, the perfection of harmony seems rather to belong to the 'Fidelio' of Beethoven, notwithstanding that in this piece the melody is much inferior to the instrumentation. Before Beethoven had enriched the musical world with his 'Fidelio,' Cherubini and Mehul were the musical stars in France. The former distinguished himself by a harmony quite original; the latter, by a remarkable simplicity of expression. Both, and especially Cherubini, had succeeded in painting the situations by means of his orchestral resources. But their system, joined to the developement which had occurred in instrumental music, became in some respects prejudicial to the German composers, especially to those who had not formed themselves, like Weigl and Winter, upon the Italian model. By aiming at an inspiring and rich harmony, Cherubini and Mehul veiled the melody; a forced modulation took place of the expression of the song, and thus the clearness of the dramatical action was lost.

Then appeared in Italy a master, who, adopting all the modern means of art, reestablished the Italian principle of song, and acquired an immense influence over the musical world. The reader will guess at once that we speak of Rossini, whose melodious airs have resounded in all parts of the globe. Rossini gave life and fire to the Italian opera, and raised song to its highest degree of melody and art. He began with neglecting dramatic truth, but he subsequently showed himself capable of appreciating it. The Germans rendered him homage, notwithstanding the severity of their musical principles, and which were entirely the reverse of his own. The German school of song, hitherto held in dependance upon the harmony, was only learned and heavy. Cold reason had taken the place of sentiment. Rossini—lively, free, bold, a stranger to all pedantry—composed melodies so essentially vocal, that he shared his triumphs with the singers. Meanwhile two masters contended for the empire of the German stage: Spohr and Weber. The latter endeavoured to express, in its most minute details, the expression of the words; to describe the situations and the actions, by means of the significative arrangement of the instruments; also to unite the accent of the declamation with the intimate alliance of the popular air. This could not always be done without forcing the phrase by the song. Nevertheless, the genius of Weber, which showed itself only in certain operas, (the ‘*Freyschütz*’ and ‘*Oberon*’ especially) but which was based upon profound reflection, arrested in Germany the growing servile imitation of the Italians. It was reserved for Weber to introduce the German music into France. After the success of ‘*Robin des Bois*,’ the curiosity of the French was raised, and they sought an acquaintance with the German compositions, of which several by the sublime Beethoven were first played in the concerts; then at the Conservatoire; and the enthusiasm increased daily. Thus, besides the *Opéra Comique*, which with Dalayrac, Isouard, and Boieldieu, had lost all its original character, and had become almost Italian under Hérold and Auber; and thus likewise besides the luxurious Italian song, the German instrumental music was worthily executed and appreciated in France. Nevertheless in Hérold and Auber are to be found all the good taste and the talents of the French in the diversity of graceful rhythm. In the former, this quality is inspiring and eccentric; whereas, in the latter, it has more of a national character.

The song,* in the true meaning of the word, the “popular song,” becomes more artistical in proportion as the melody of the song depends upon the accompaniment. The melody then moves with ease; sometimes in a popular manner, as with Schultz and Hiller; sometimes with more art. Reichardt is remarkable in this style, who is nevertheless to be reproved for a stiffness of declamation; Himmel is full of charm, but without depth; and Zelter the most energetic of all. Mozart, before them, gave to the accompaniment of the song a rich garniture of harmony. Beethoven was capricious; but with him the instrumental part was surcharged with the depicting of the poetical situations, and thus the composition not unfrequently ended by overstepping the limits of the legitimate song.

* In Germany is understood, under the generic noun song, the romance, the elegy, &c.

When the lyrical poems of Goethe, Schiller, Uhland, Rückert, Müller, Körner, Schenkendorff, &c. were spread over all Germany, musicians seized upon them. Weber soon distinguished himself by his characteristic manner of expressing the words. The elegies of Spohr, the songs of Berger and Wiedebein, rank among the best in this class of composition; but the influence of the opera soon began to act upon the song. It was replaced by abrupt songs, and by the florid cavatina. In one case, the expression was stifled under the voice and ornaments; and, in the other, enfeebled by the weakness of the harmony. Löwe, the energetic composer of ballads, and Schubert, a genius endowed with much originality, endeavoured in vain to arrest the innovation. In the very learnedly composed songs of the latter, the pianoforte accompaniment demands too laborious an execution. A concerto player alone can grapple with them.

Church music was in its origin only vocal. The religious worship, of which it is the expression, did not require the éclat and the varied effects of instruments. The chefs-d'œuvre of this early epoch, which have descended to us, may still serve as models of sublime simplicity. The secular music, which was modelled upon the sacred, long preserved the same character. But after the instrumental had made such advances towards perfection, the grandiose and elevated character of the sacred music may be said to have become secularized; and its original simplicity to have yielded to the more florid resources of the imagination. Some writers are of opinion that the resorting to worldly splendour has destroyed the spirit of pure religious worship, and that to restore it, we must revert to the style of the sixteenth century, which proceeded by long notes, and fixed forms of the counter-point; as though the worship of Christ were opposed to the splendour of varied music, and to cheerfulness of heart. But, be the developement which is given to religious music what it may, the popular feeling represented by the composition, must always govern the instrumental execution, and even the science of harmony.

To return to the progress of sacred music.

The musical works of the Protestant Churches in the seventeenth century, seem to have been dictated by a narrow, pedantical, and dogmatical spirit; and unfortunately this school (if it may be dignified with such a title) quickly increased, and gained ascendancy. Bach and Handel set themselves to combat it; the one in his beautiful motetts, the other in his sublime oratorios, which are so profoundly infused with a religious character. However it may have been asserted that Haydn became more profane as he enriched the character of his instrumentation, it is certain that his mind was always pious. This is proved by his noble 'Salve Regina,' and his 'Passione,' a work full of true and sublime Christian feeling, and at the same time one of the grandest productions of instrumental music; and again by his famous 'Creation.' His brother, Michael Haydn, who gave himself up entirely to sacred music, has proved by his works to what point the modern art can be adapted to religious worship. The masses of Mozart were generally the production of his earliest years; but latterly he gave to the Church his magnificent hymns, and a short time before his death the immortal 'Requiem.'

Beethoven wrote but little religious music; the tendency of his mind, and also the circumstances in which he stood, did not lead him to that class of composition; notwithstanding, his first mass, and some canticles, shew that he was endowed with pious sentiments. With the exception of some fine parts of his oratorio 'The Mount of Olives,' this composition must be considered as a failure; and his last mass is too elaborate. Vogler misunderstood the true religious character in his works. And others, as Naumann and Winter, who are not sufficiently appreciated, as well as Schicht, who gave himself essentially to the part of the air, have clearly shown the fitness of modern music for religious purposes. Amongst our contemporaries should be named Eybler, who followed the style of Michael Haydn; and Schneider, who is endowed with depth and fecundity, has revived the oratorio, and spread it abroad by his musical festivals. Schneider unites the dignity of Handel with the popularity of Haydn. His disposition of the harmony and the instrumentation, his skill in setting the choruses in motion, merits which he early unfolded in his 'Last Judgment,' place him in the first rank amongst the German composers. In the same class have laboured Klein, who, in his oratorios of 'Jephtha' and of 'David,' endeavours to produce the characteristic effect with more simplicity; and Löwe, who, in his compositions approaches to scenical effects. These two last composers, as well as Spohr, have enriched the musical world with excellent choruses.

If we turn towards other countries, we find only one great composer; the aged Cherubini, who, after having abandoned the stage, where his merits were not justly appreciated, worked for the Church. His 'Requiem,' his masses and his hymns, must be reckoned amongst the very finest works of the kind. In all the churches throughout Italy, (the papal chapels only excepted) the opera airs and cantilenas of Rossini are employed.

After having rapidly sketched the progress of the art in its different styles, and with regard to the composition, let us examine it with regard to the execution.

Although the study of music is now become universal, the ancient national differences are still felt. Italy with every reason may boast of her Clementi and her Paganini; but the instrumentation of the Italians will never be placed in comparison with their songs. With them, the orchestra there serves only as an accompaniment to the voice. In Germany it is precisely the reverse; there, fine voices are less numerous, and without taking into the account exceptions, to which the Italians themselves do justice, the culture of the art scarcely rises above the talent of singing well in parts. But if in Germany vocal music does not in general attain to a high perfection, such is not the case with the instrumental music. The smallest towns possess orchestras, capable of executing well the greatest works; there, music is a relaxation, an indispensable pleasure, and a part of each evening—even Sunday—is always devoted to it. Every town, large or small, has its particular societies, where artists and amateurs join in the same love—the same devotion to music, ancient or modern, sacred or profane. The principal towns on the Rhine, as Cologne, Dusseldorf, Aix-la-Chapelle, Coblenz, Mentz; and also Magdeburg, Halle, Leipsic, Brunswick, Heidelberg, Frankfort-on-the-Maine, &c., celebrate every

year by turns a musical festival, where the masters and amateurs of the art assemble from considerable distances, and where the performers amount to several hundreds. In general all the great musicians in Germany are formed at these meetings of amateurs, for the masters of the art seldom bring up any private pupils.

We must not forget to mention the celebrated musical school of Schneider at Dessau. This great composer occupies himself not only with the theoretical, but also with the practical education of pupils. Berlin, Prague, and Dresden, also possess admirable establishments of this kind.

The influence of these societies upon the popular music is remarkable in the churches of South Germany; and particularly in Würtemberg, Bavaria, and Baden. Professor Frölich, in the University of Würzburg, in the musical seminary of which he is the director, educates young schoolmasters, or those who aspire to this vocation. In Berlin has existed about half a century a singing academy, lately under the direction of the celebrated Professor Zelter, whose zeal and efforts cannot be sufficiently praised; the aim of this institution being to spread a knowledge of the ancient works, which the moderns have too much neglected.

Italy is absorbed in her opera music, and in her rage for singers and dancers.

England makes and sells good pianos, and pays foreign virtuosi well.

In France, music is not yet become national. There, people are as yet satisfied with individual talents; but there are scarcely any musical societies, and no musical festivals. Good orchestras are also rare; yet there is an evident and sensible amelioration. But the glory of France is the famous Conservatoire at Paris—a unique institution, as well for the talents of its members, as for the admirable perfection of its instrumental music. The works of the great German masters have nowhere been performed with the correct sentiment, the finished execution, and the delightful ensemble, which characterize the concerts of this institution. There, Haydn, Mozart, and Beethoven, appear in the whole splendour of their genius. Much, it must be confessed, is due to the Director of the Conservatoire, M. Habeneck, a German by birth, who does all in his power to popularize in France the music of Germany, and to imbue with his talents the fine artists whom he leads.

Germany possesses no institution to compare with this magnificent establishment. Vienna formerly possessed the three leading stars of the German musical world; there is also the brilliant Imperial Court, which cherished and protected the arts; several princely chapels, rich churches, sumptuous monasteries, which altogether gave encouragement to music. But all has rapidly gone to decay; and Vienna in our time was the first to receive the Italian opera, and to spread the taste for it over all Germany, at the expense of her national music. At this very Vienna, the modern Orpheus, Strauss, now gathers the richest laurels; and in spite of the efforts of the Society of Music, the "King of the Waltz" triumphs over Mozart and Beethoven, and has even succeeded in estranging the hearts of its inhabitants from those mighty sons of genius.

Berlin could some time ago boast of something peculiar to itself,—the revival of the operas of Gluck, which the fashion for the Italian opera had thrown into oblivion; but Spontini soon regained his influence, and the all-powerful Director of the Royal Chapel has obtained the undisputed supremacy. His chef-d'œuvre, the opera of 'La Vestale,' is performed in Berlin with the utmost magnificence, both on account of the superior orchestra (which may fairly be called the best in Europe) and the skill of the actors and dancers, as well as the splendour of costumes and beauty of scenery, and it is uniformly received by a full house; but his other operas, which creep limpingly in the train of Mozart, begin to lose the favour of the public. The lively productions of Auber, the Italian opera, and the ancient compositions, here share the stage.

Leipsic exercises, in comparison of its means, a much more marked influence than the above-named metropolises. This town possesses three celebrated establishments: the Subscription Concert (now conducted by the celebrated Mendelssohn), the Singing School of Saint Thomas, and the Music of the two Protestant Churches. Leipsic has also a pretty theatre, a great number of musical societies, excellent orchestras, musical journals, &c. Dresden chiefly cultivates vocal music. Weber, who formerly directed the theatre, gave it the spirit of the German song; but instrumental music also is making rapid progress in Dresden. We must mention here particularly the orchestra of a private band of musicians, which performs daily, and in masterly style, in the public garden called the Grand Park. Munich, Stuttgart, Carlsruhe, Darmstadt, the latter especially, had always excellent chapels, orchestras, and cultivated also the chant. The school at Munich, founded by Winter, has produced the best cantatrices in Germany. The present director of the Royal Chapel and the orchestra of the theatre, M. Chelard, a Frenchman, has composed several operas which have been received with great favour and applause upon the stage at Munich. The same M. Chelard was in London some few years since, as Director of the orchestra of the German opera at Her Majesty's theatre, and subsequently at Drury Lane.

THE GUITAR.

In consequence of our having, upon more than one occasion, expressed ourselves in (as it should seem) disrespectful terms of this musical instrument, and which the ladies especially "delight to honour;" a good-tempered correspondent has forwarded to us a little pamphlet that he has compiled in its favour, and he has in such gentle terms demanded equal justice at our hands; that "The Musical World" shall proffer an antidote, where it may have indiscreetly administered a bane, that we cheerfully make a merit of devoting a page or two from our correspondent's "praise and glory" of his pet Spanish Guitar.

"We propose, in the following brief attempt at a summary of its merits, (the Guitar) to view it in the three following lights:—First, as an instrument of harmony; secondly, as an instrument of melody; and, thirdly, as an instrument of execution; in which is combined its powers of developing its

resources in both harmony and melody. The strongest position which an advocate for the guitar will insist upon, and on which he will never fail of convincing, is most undoubtedly that on the point of harmony. In this respect, in its facilities of developing the most intricate combinations of harmony, it excels all other instruments, the piano forte alone accepted; for the harp, although admirable to a certain extent in harmony, yet, as its difficulties in expressing it increase, in proportion to the accidental half-tones introduced, (these being, on that instrument, produced by the foot,) it cannot, as to facility, for a moment be compared to the guitar. We are not about to broach an apparent paradox in asserting that the guitar rivals, in the wide ocean of harmony, the piano forte; but we confidently affirm, that within the three octaves and a half, to which the guitar may be strictly said to be limited, its powers are as equally varied, as equally perfect, and as equally inexhaustible, as the piano forte itself; nay, the binding notes can be executed on the guitar according to the laws of harmony, which cannot be obtained upon the harp or on the piano forte, and this instrument possesses the advantage, above all, of producing the sliding and dragging notes, the trembling and vibrating notes, which give to the expression an uncommon touching effect; besides a great variety of minor agreeable combinations and pleasing effects, peculiar to the guitar, impracticable on the harp or on the pianoforte. Let us see whether in this point of view we are borne out by facts; for we would not bring a weak argument to sustain our views, or one that will not bear the test of the most severe examination. And here we will bring no less a testimony than Czerny, the celebrated piano forte player, who, in his great admiration of one of Giuliani's concertos, has actually written the whole piece for the piano forte; and it will be found, that not only has Czerny, in his arrangements for the piano forte, preserved the melody as Giuliani wrote it, but he has throughout used the same identical harmony; thus showing most confessedly, that the guitar was capable of producing the same harmony and melody in conjunction as the piano forte itself. Were other instances wanted, we could cite Matiegka, one of the first organists and composers of Germany, the inimitable Aguado, and scientific Sor, who have given many examples of its capabilities in this respect; the latter has even played over the *Creation*, by Haydn, written for the piano forte, to the admiration of the best professors, and even scores may be accompanied through with the guitar. The *'Barber of Seville,'* by Rossini, and several other Operas, have been lately arranged for three voices, with the guitar accompaniment, by Anelli, and performed by himself, from the overtures through the recitatives (for which kind of music the guitar seems so pre-eminently calculated,) and through all the vocal parts with uncommon success, comparatively producing the effect of an orchestra, preserving the same harmony and melody of the compositions. We hope, then, to have proved that within the three octaves and a half, the guitar has equal resources in harmony to the piano forte. But our little instrument has this great advantage over the cumbersome and unwieldy, though admirable piano forte, viz., that of its extreme portability. How easily is it conveyed from one place to another! What a small addition does it make to the musician's travelling equipage! Even from the lap of beauty in her carriage, may its softly swelling tones be drawn forth, to dissipate the ennui of travelling! No advantages of this nature attend the pianoforte. Bach, Mozart, Haydn, and even the mighty Beethoven himself, played the guitar; not perhaps alone for effect; but because it was an instrument of easy conveyance, and because it was capable of expressing every variety of harmony combined with feeling. Paganini is also a modern instance of a great musician being a guitar player. The violin, splendid and perfect as it is in sustained or rapid melody, is deficient in its power of expressing harmony. When Paganini was asked why he played the guitar, when he was so miraculous in his performance on the violin?

'I love it,' says he, 'for its harmony; it is my constant companion in all my travels.' It is as an instrument of harmony, then, that the chief beauty of the guitar exists. To come to our second point, as an instrument of melody, it is surpassed by all sustained instruments, by which we mean, all wind instruments, and all the class of violin, violoncello, etc.;—but in comparison with the piano forte, or the harp, in this respect, the advantage must, most assuredly, be given to the guitar. Those who have ever heard Giuliani touch this instrument, will not hesitate one moment in confirming this. That unrivalled performer brought tunes as pure, as thrilling, and almost as sustained as the violin itself,—and there are, however, masters enough in England, who having had the good fortune to study under Giuliani, or had the advantage of hearing him, will easily convince the hearer, that, as a *sostenuto* instrument, the guitar surpasses both the harp and piano forte—and those who are sceptical on this point, have only to hear the perfection of its glide,—so perfect as even to rival the violin—to become fully convinced of its superiority. To come to our third position, 'that of its powers of execution,' we will candidly confess, that in this respect we are not such enthusiastic advocates as many of its professors; not that we are insensible to its manifold beauties when in the hand of a skilful performer, but because we see in the instrument greater perfection in the higher qualities of tone, harmony, and expression. Did the guitar but possess these rare qualities, apart from the doubtful excellence of execution, it would be an instrument worthy of the regard of the true musician, and every "lover of concord of sweet sounds." The last objection we have to notice is, "that it is difficult, and decidedly inferior to every other; and that its tones do not combine with other instruments." Now, as to its difficulties, they are purely derivable from a want of proper knowledge in the construction of the instrument, and in the application of the ends to the means all the difficulties consist. Practice, very little practice, by playing slowly at first, attending to tone, and eschewing execution—the bane not only of this instrument but of all others—are all that is requisite to surmount. That its tone does not amalgamate with other instruments, is so general and loose an observation, that it hardly requires one word of refutation from us. The best musicians in Germany have joined the powers of the guitar with those of the piano forte. Hummel, who is the first composer on the latter instrument, perhaps in Europe, has often devoted his extraordinary talents to an union with them: so far even has he gone, that in his enthusiastic admiration for Giuliani's third concerto, he has actually written full orchestral accompaniments for it; and again, in his Op. 79, Hummel has written conjointly with Giuliani, in a great *pot-pourri*. We may also mention Moscheles, who with Giuliani, has written a grand duet; but the instances are so numerous, that were it necessary, we could fill one of our numbers with them. The misfortune is, they are not known in England; the knowledge, however, is so much a desideratum, that we hope in time, through our pages, to make them pretty generally understood. Why, then, the guitar more than any other instruments should be compared unfairly with them, when the uses and purposes of it are so diametrically opposite, we are at loss to conjecture. Most other instruments are part and parcel of an orchestra;—this is to supply the place of one, and is chiefly applicable to the human voice. The comparison of one instrument to another is no proof of the superiority or inferiority of either, unless their uses are for the same purpose. What the piano forte is to an entire orchestra, the guitar is to a quartett of instruments; what the former possesses in power, the latter has in sweetness; the force of the one is counterbalanced by the variety of the other. We could mention many minor details, yet there remains one other beauty of the guitar, which we have reserved for our concluding observations on this head, because it is one on which our fair readers will, and ought, pertinaciously to insist—we mean the delightful accompaniment of the

guitar to the voice. In the performance of what other instruments can we so well blend the poetry, the romance of the subject? What instrument so completely drowns in oblivion the cares of this "earth's weary pilgrimage," and introduces us, for a time as it were, into a world of our own imagination, as when the voice dwells and lingers in "fondest sympathy" with the elastic touch of our sweet instrument? So harmoniously, so twin-like are the song and the instrument attuned to each other, that our own divine bard must surely have had these alone in view when he sang—

' If music and sweet poetry agree,
As needs they must, the sister and the brother,
Then must the love be great 'twixt thee and me,
For thou lov'st one, and I the other.'—*Shakspeare's Sonnet.*

As an accompaniment to the voice, in contradistinction to the piano forte, the guitar possesses many desirable qualifications. The piano forte, however out of tune, and however discordant, from variations of temperature, or from any other cause, cannot, on the instant, be remedied,—a disadvantage, which is likely to prove very detrimental to the ear of a tyro; whereas the Guitar can be tuned, not alone to any instrument with which it is accompanied, but to the then state or compass of the voice of the singer; adapting itself admirably to those who possess weak voices, (which we take to be the case in nine instances out of ten) and improving and practising the ear in the nicest shades of tone. There is also another recommendation in favor of our instrument, which, with little practice, may readily be attained, namely, that of making extemporaneous accompaniments to songs written only for the piano forte. This opens a vast field for the player's ingenuity, and will exercise his genius for harmony and composition; and setting aside all other considerations, this alone will amply compensate him for the little pains necessary to be bestowed in learning this instrument. We feel no hesitation in saying, that the practice of these extemporaneous accompaniments will so fascinate and wed him to the guitar, that it will convert him into an enthusiastic admirer in its favor. We here stake our reputation of the fact, that no piano forte player has ever studied the other instrument, but has been subjected to its powers of fascination. Another important thing is, that it teaches the performer to play with feeling; which in reference to the piano, it possesses in a superior degree. The keys of the latter are not susceptible of so nice a degree of passion as the strings of the former: the pressure of the left hand and the motion of the right, whether struck at the bridge, or midway between the bridge and the twelfth fret, can produce such a variety of tone, and such amplification of expression, as the pianoforte certainly cannot reach.—To all this may be added, its lightness, which enables it to be a constant companion and attendant, whether at home or abroad. In conclusion, there is something so social, so friendly, in the guitar, and by its means, in a circle of your friends, whether in town or country, you have the power of dispensing, (without noise or bustle) such ample enjoyment, as taken altogether, belongs to no other instrument whatever."

MADemoiselle SCHIRONI.

[From Ella's Musical Sketches, MS.]

Mlle. Schironi, who is promised to the subscribers of the Opera Buffa, made her debüt at the Italian Opera in Paris last winter, and is thus spoken of by Mr. Ella.—"In personal charms, she is on a par with her schoolmate, Assandri; the latter, as is well known in London, a *jolie brunette*, the other a *jolie blonde*—two flattering specimens of Milanese

beauty. In temperament, they are both some degrees less excitable in manners and less animated than the cantatrici of the southern parts of Italy; yet by their action, as well as expression, they indicate no absence of that *anima* which constitutes the very essence of dramatic singing. The parallel of these two pupils of the Conservatorio here ceases; their voices differing in species, tone, and capabilities. Schironi has a mezzo-soprano, pleasing in quality, and delivered freely from the chest, like voices of this nature generally when not matured by practice; it is not very successful in florid passages, which require much flexibility, but in passages of simple and expressive canto, it pleased me much. The only character she sustained during my stay in Paris was 'Jane Seymour'—a more ungrateful part for a débutante I can scarcely conceive, the music allotted to it being least effective and original, the scenes unnecessarily long for the action, and the 'sympathies' of the audience opposed to the 'Lady Seymour' from the moment she usurps the favour of the ill-fated Anna Bolena—fatal contention with the prima donna in dramatic situations of interest. The music also of Seymour was beyond the compass of Schironi's voice; notwithstanding transpositions, and in spite of every effort to reach the high notes, she sang below 'le juste milieu,' and was abused for singing flat by the critics. It would not be just to infer from her services being now dispensed with by the liberal directors of Paris, that they considered she had made a *fiasco*; on the contrary, the fact is simply that in a company which comprises Grisi, Persiani, Albertazzi, Assandri, Amigo, Rossi, Vecchi, &c., another female vocalist would be *une de trop*; besides, it must be confessed that the Parisian *dilettanti* are too fastidious to be entertained by raw vocal students from the Milan Conservatorio; and it is fortunate for Schironi that she is at liberty to gain experience in minor theatres, where she can have principal characters, which are more ably filled in Paris by artistes of greater reputation. Her light flowing locks, fair eyes, and sweet English countenance, are said to recal to mind the personal attractions of La Guicciola in the prime of her youth. Having been in company with Byron's Contessa, I am induced to believe that the resemblance alluded to is not entirely without evidence as to hair, eyes, and complexion; but in features, *La Contessa* is more masculine, and in gesticulation, less quiet than the gentle Schironi.

CHIT-CHAT FROM THE CONTINENT.

Paris.—Funeral of the celebrated Singer, Martin.—This morning, November 14th, the Funeral of Martin took place in the Church of Notre Dame of Loretto, with all the solemn and touching ceremonies peculiar to the Rites of the Roman Catholic Church; the exterior pomp was not remarkable, but with all those musical honours, so richly merited by the celebrated Artist, now alas! no more. The Requiem Mass for a full Orchestra, was executed by all our best artists. Rubini, Duprez, Lablache, Ivanhoff, Tamburini, Levasseur, Alexis Dupont, and all the pupils of the Conservatoire. Three movements were remarkable, for the excellence of the performance, the *Agnus Dei*, sung by Duprez, with the most exquisite judgment and taste. The *Psalm*, '*Miserere mei deus*;' a Trio sung by Duprez, Levasseur, and

Ponchard; and a Solo by Rubini, in which the beauties of his peculiar style were materially assisted by the construction of the edifice. Amongst the celebrated artists who were present at this ceremony, we noticed Messrs. Halevy, Auber, Paer, Berton, Lafont, (the Violinist,) the celebrated Vestris, and the whole of the artists of the Opera, and the Opera Comique. The four corners of the hall were held by Messrs. Ponchard, Halevy, Boieldieu, jun. and Henri, of the Opera Comique.

Paris.—Italian Opera.—Debut of Mme. Persiani.—The grey-headed amateurs, who regret the days of La Barilli and La Festa, at the period when the Imperial Italian Theatre was at the Odéon, must remember a celebrated primo tenore—the Rubini of that day—named Tacchinardi. He was a short man, with a big head; he used to advance on the stage, march down to the lamps, with his hat in one hand and his cane in the other, and there, without the least gesture or action, sing his song, and there an end. On one occasion, I forget at what theatre, his first apparition of this kind caused rather a noisy hilarity. Tacchinardi, conscious that his extraordinary *lournure* was the cause of the tittering, walked down to the float, and bowing, thus addressed the pit:—"Gentlemen, I am not here to exhibit my person, but to sing; have the goodness to hear me." He then began his song, and, at the end, received that universal applause which his presence of mind and admirable talent richly deserved.

Mme. Persiani is the daughter of Tacchinardi; but in relating the above anecdote, we are far from wishing to insinuate that she resembles her father, in being more agreeable to hear than to see. No such thing. Without being either tall or beautiful, Mme. Persiani is graceful and agreeable; and we are confident, when she has conquered the fright caused by the awful ordeal of a Parisian audience, and on a stage where a theatrical reputation is either *made* or *marred*, she will become a distinguished actress. Fear caused her to miss one or two brilliant and difficult passages, which, no doubt, she had frequently executed with ease and success. If it be fair to judge of a performer by a first appearance, we should say that Mme. Persiani's voice does not appear to us to be *naturally* good; not of that soft, sweet, and silvery tone that pleases, independent of all cultivation; one of those *honeyed* voices, as the ancients have it; such, for example, as Mme. Mainville Fodor possessed; a voice like that ascribed to the young girl in the fairy tale, whose mouth, as she spoke, dropped pearls and rubies, mingled with her words. It is easy to perceive that Mme. Persiani owes as much to art as she does to nature; and that her talent is *acquired*, and not a gift. It is, however, magnificent by its power, and the extent of its compass. She has all the lower tones of a regular soprano, and, at the same time, an amazing compass above; she rises, without effort, a third higher than any singer we have hitherto heard in Paris, reaching *E* with ease. We have never heard any other singer go above *C*°. For execution of rapid passages, up and down the scale, quite faultless; her shake brilliant; *grupetti*, *floriture*, every ornament and grace of the most refined school of singing, perfect: perhaps she might be reproached with a superabundant use of ornament. She would do well to remember that the most delicious viands pall upon the appetite by frequent use, and that rarity enhances the value of the most costly things. Mme. Persiani is of the same school as the Sontags, the Mombelli, and of Mme. Taccani, who made her debut last year. The Italians consider Mme. Persiani as their best singer.

* Miss Stephens, in the Mocking-Bird song, used to go up to *F*, and repeat the passage, piano.

CONCERTS.

THE QUEEN'S VISIT TO GUILDHALL.—The musical portion of this magnificent entertainment was entrusted to the direction of Sir George Smart. The following is a list of the band. Principal vocal performers.—Miss Birch and Miss M. B. Hawes, Messrs. Moxley, Dando, Horncastle, Hawes, Broadhurst, E. Seguin, A. Novello, Chapman, and H. Phillips; with a chorus. The instrumental band consisted of; Flutes, Messrs. Card and Richardson; octave flute, Mr. Price; Obois, Messrs. Grattan Cooke, and Keating; Bassoons, Messrs. Denman and Tully; Clarionets, Messrs. Willman, Godfrey, Bowley, and Lazarus; Cornet-à-piston, Mr. Handley; Horns, Messrs. Platt, Rae, Kielbach; Trumpets, Messrs. Harper and Irwin; Trombone, Mr. Smithies; Ophicleide, Mr. Ponder; Serpent, Mr. Jepp; Drums, Mr. Chipp. Mr. Willman was the leader.—‘Non nobis Domine’ was the grace after dinner: when followed in succession, the national anthem, ‘God save the Queen;’ Calcott’s Glee, ‘Hail happy Albion.’ A chorus, (the words written for the occasion) from ‘La Clemenza di Tito’—‘Serbate, o Dei costodi!’

“All Hail! our Queen Victoria!
Welcome and blessing meet her,
Her joyous people greet her
With loyal heart and song!

“All hail! our Queen Victoria!
Earth! all thy bounties bear her,
And Heav’n in mercy spare her
To rule old England long.”

Shield’s glee, with chorus, ‘O happy fair,’ followed; Bishop’s charming round from ‘The Miller and his men’—‘When the wind blows;’ Dr. Cooke’s Glee, ‘Hark the lark;’ Attwood’s glee and chorus, ‘In peace love tunes;’ ending with Bennett’s Madrigal, ‘All creatures now are merry-minded.’ We have heard that the performance was approved in that distinguished quarter where it is desirable that our national musicians should produce a favourable impression.

“The corporation of London have presented to the Queen a 4to. vol. beautifully printed and illustrated by George Woodfall, and superbly bound and gilt by Lewis, containing the words of the vocal music, as sung at Guildhall, at the Royal Banquet, on Thursday last, preceded by the following dedication: ‘To her gracious Majesty the Queen, this copy of the selection of Vocal Music, performed at the Banquet given by the corporation of London, at the Guildhall Nov. 9th, 1837, is presented with their dutiful homage.’ Only one other copy has been printed with the dedication, which is deposited among the city archives.”—*Morning Chronicle*.

SACRED HARMONIC SOCIETY.—A most noble performance took place on Tuesday evening, in Exeter Hall, and which by the time of commencement, was literally crammed. The programme consisted of the ‘Dettingen te Deum;’ the old 100th Psalm arranged for a full orchestra by Mr. G. Perry; a short selection; and Mozart’s twelfth Mass. The character of the music was admirably contrasted. We had first the grand, and almost Lutheran simplicity of the Te Deum; and afterwards the gorgeously ornate style of the Romish service. The instrumental band was upon the former extensive scale. We noticed among the performers, Lindley, Anfossi, Harper, Baumann, Smithies, and Ponder; and the solo singers were, Miss Birch, Miss Lockey, Messrs. Horncastle, T. Young, and H. Phillips. A. Novello was absent from illness. The soli parts in the Dettingen were in almost every instance excellently sustained; Mr. Phillips, in ‘Thou art the king of Glory;’ (Harper, the king of trumpeters, accompanying) and ‘Vouchsafe O Lord;’ Mr. Horncastle in ‘When thou tookest upon thee;’ and Mr. T. Young, in ‘All the earth,’ and ‘Lord in thee.’ The last gentleman, whom we have not heretofore had occa-

sion especially to notice, sang through the whole evening with much care, judgment, and ability. He possesses a counter-tenor of sweet quality, and is correct in his intonation. With the full remembrance of the pleasure we have for years past received from the pure voices of Messrs. Terrail and Evans, Mr. Young will set a just value upon the gratification his performance on Tuesday evening afforded us. The choruses, we believe without a single exception, went perfectly; while at times their force was almost too much for the senses. The intermediate selection consisted of a portion of Handel's funeral anthem, performed as a tribute of respect to the memory of the late Mr. S. Wesley; and afterwards the 'Pious orgies,' which was sung by Miss Lockey. Miss Birch succeeded with 'Angels ever bright,' and the 'Gratias agimus,' of Guglielmi, accompanied in the latter air very charmingly by Mr. Lazarus. Miss Birch during the whole evening sang beautifully; and in the concerted movements in the mass, her clear and certain tones came out with prevailing and delightful effect. Whatever gratification we may derive from listening to a solo, it is in such quartetts as the 'Gloria' of this mass, the 'Quoniam,' 'Benedictus,' and the 'Et incarnatus' (the most superb writing of all) that the good singer appears to real advantage. Mr. Horncastle in 'Gentle airs,' was of course accompanied by Mr. Lindley, and, as usual, most perfectly. His cadence was, of course, directed to the million, and with effect, for the applause which followed was tremendous. After Phillips's exquisite singing of Pergolesi's 'O Lord have mercy upon me,' came the Old Hundredth psalm. The majesty of this fine chorale, and so sung, the audience reverentially standing up, was one of the most impressive things we ever witnessed. It seemed to realize those awful descriptions in the Revelations, of the Heavenly Host—"Numbers, without number," singing "Glory, and Honour, and Blessing, and Power." The twelfth mass, upon the whole, was much better performed than we had anticipated. The 'Cum sancto spiritu,' a fugue of no common achievement where two or three hundred voices are to be kept together, was a little unsteady at the starting; but the whole body soon righted, and the movement concluded in magnificent style. This is the first time that we have really heard Mozart's celebrated twelfth Mass; and it is indeed the production of a divine mind. So happy and so good a spirit pervades it! and then the delicious languor, in parts of the accompaniments! What need of a monument for such a man? He will live in the love and admiration of all ages:

"And so sepulcher'd in such pomp doth lie,
That kings, for such a tomb, would wish to die."

PROVINCIALS.

DERBY.—A choral concert was given in this town last week, which was well attended. Miss Shires and Miss Bregazzi were the principal vocalists, and the choruses were well performed.

MANCHESTER PROFESSIONAL CONCERTS.—The last concert of the present subscription took place on the 31st ult. in the Exchange Rooms, in the presence of a crowded assembly. The vocalists were Mrs. Alfred Shaw and Mr. Machin. The band was led by Mr. Rudersdorff. The instrumental portion consisted of an overture of Romberg's, Weber's 'Oberon,' and concertos by Messrs. Rudersdorff and Gregory, and Mr. Weis an amateur. Mrs. Shaw sang a scena from Costa's 'Malek Adel,' and Balfe's 'Wake, maiden, wake.' In the latter she was encored, as also in the Scottish ballad, 'Highland Mary.' Mr. Machin sang 'The last Man' in fine style, and was encored in Knight's ballad, 'She wore a wreath of roses,' and 'When time hath bereft thee,' from Gustavus. The concert went off with great élat.

BIRMINGHAM.—The first of the New Subscription Concerts of the season, took place on Tuesday last. The principal performers were Miss F. Woodham, Mr. Parry, Mori, and Thalberg. It was the first appearance of this eminent pianist in this town, and he was much applauded.

A CURIOUS NOVELTY.—Signor Anelli's Concert is one of the most extraordinary events in the musical world we have ever announced. We have an entire opera by Rossini, concentrated in three parts, to be sung over as a cantata by one performer, accompanying himself through, from the overture, with a Spanish guitar; exhibiting at the same time a scenery representing all the performers in costume, to assist the illusion of the plot. This is a combination so unique, that did we not know Signor Anelli, for many years, and his capacity and industry as a singer, and as a first-rate performer on the guitar, we should rather be inclined to treat it as a chimera.—*Felix Farley's Bristol Journal.*

LEEDS CHORAL CONCERTS.—The lovers of sterling music had a delightful treat on Monday evening last, when Mr. Walton's first Choral Concert of the season took place at his rooms, in South Parade. We have seldom seen a more respectable and fashionable attendance at a concert in our town, and we sincerely wish Mr. W. that success which his spirited exertions so well merit. Of the evening's performance we can only say, that we have hardly ever been more pleased with a selection of music than we were on Monday. We need only note the following, whose great composers' names are in themselves a sufficient encomium on their beauty; Handel's 'What though I trace,' sung in a beautiful manner by Mrs. Knyvett, Beethoven's 'Adelaide,' and the 'Bird of the Greenwood,' (composed by himself,) by Mr. Hobbs. Our old favorite and acquaintance Mr. Machin, sang with that ease which characterizes his performances, Handel's 'He layeth the beams;' also Purcell's 'Mad Tom.' Mr. Machin is one of the few singers with whose frequent appearances we could scarcely quarrel; but we are perhaps showing a partiality for this gentleman's performance which might be deemed derogatory to others of the same school. We will conclude our remarks with wishing that we may often have the gratification of hearing a singer, who though so frequent an ornament of our concerts, will always command the admiration of all lovers of a pure and chaste style.—*Correspondent of the Leeds Mercury.* [The correspondent of the *Mercury* ought to have said a word or two upon the concerted music; more especially as the concerts are *choral*, and that we know Mr. Walton to be a most indefatigable and competent chorus master.]

BATH.—The first grand musical promenade of the series took place on the 11th, and was brilliantly and fashionably attended. We have listened in the course of our musical experience to many performances which have been astonishing, but without being pleasing, but in the case of Mr. Distin and his family with their brass band, we must confess that the wonderful and the delightful are combined to an extent rarely ever equalled, certainly not surpassed. Every piece was applauded with that earnestness which can never be mistaken for cold, common-place approval, and the concerted composition 'Crea dea si Misera,' from Bellini's opera 'I Puritani,' was rapturously encored. The glees by the vocalists, Miss Arthur, Miss Smith, and Mr. Cody, were exceedingly well received.—*Bath Herald.*

WOLVERHAMPTON.—Mr. George Hay, the organist of this town, gives a concert at the assembly rooms, on the 27th, under distinguished patronage, in which Mr. and Mrs. Knyvett, Mr. Hobbs, and Mr. Machin, with a large instrumental band, are announced to appear. The same vocalists are announced to sing at concerts at Ashby, Lichfield, Stafford, and Birmingham, next week.

BIRMINGHAM.—The annual musical performances for the benefit of distressed housekeepers of Birmingham, will take place at the Townhall in the Christmas week.

THEATRES.

COVENT GARDEN.—‘The Barbers of Bassora,’ a comic opera, the dialogue by Mr. Morton, jun., and the music by Mr. Hullah, was produced last Saturday evening. The piece, we fear, is already declining into the cold shades of oblivion, and solely in consequence of the ineffective character of the writing; it will, therefore, be unnecessary to give a detail of the plot. Mr. Hullah furnishes another instance of the necessity we have more than once insisted on,—that the composer to an *English* opera should make sure that both the plot and dialogue of his drama be ingenious and spirited. An Italian plot and dialogue may be written in the very prodigality of a vapid absurdity; it is of no consequence: if there be but one pretty barcarole, and a singer tacked to it, with a sweet languishing voice; the English will bear all, for the sake of the singer and the barcarole. Let the piece, however, be of native production, and they will hoot it to Old Harry. Mr. Hullah’s music to ‘The Barbers of Bassora,’ does not, we think, offer so many points for prominent approbation, as was the case in his ‘Village Coquettes.’ The general tenor of it, indeed, is sweet, graceful, and polished—particularly in the instrumentation. He possesses the art of knowing when and where to bring in the brass instruments. He does it seldom, and (partly for this reason), we may say, always with effect. He will not, upon the most ordinary occasion, bring in two trumpets, three trombones, and an ophicleide, to accompany a recitative. He would not, like the needy artist, who could only draw a lion, and had nothing at hand but a stock of red paint, execute every order with a red lion. Mr. Hullah’s concerted music is very clever, various, and characteristic. In his melodies, we think, he displays too palpable an aiming at originality, and for the mere sake of being unhackneyed. Hence we noticed, the other evening, that many phrases—not new certainly in themselves—were made so, and not improved, by a wrench in the progression, which had the same effect upon the ear as a disappointed cadence, and without its obvious intention. Novelty, without extravagance, at this period of the art, seems so utterly hopeless, that, for our own parts, we would rather revert to the by-gone phrases, and even whole melodies, of genius, with the added improvements in modern instrumentation, than encounter, at every turn, the forced attempts at originality, without grace, of many modern composers. The most agreeable movements in ‘The Barbers of Bassora,’ were, the opening duet between the heroes of the piece, Messrs. H. Phillips and Lefler; a most clever and amusing piece of writing—the one a laughing, and the other a yawning, part. A trio with the same and Miss Shirreff—admirably free, natural, and possessing sweet subjects, which are made to sprout forth upon each other without any appearance of labour or premeditation. A pretty little song, by Miss Shirreff, ‘Not one kind look, my father?’ delightfully instrumented. A glee, by Wilson, Mannors, and Phillips, ‘Evening shades around us falling,’ which has a delightful flowing melody, and was deservedly encored. Lastly, a very beautiful ballad, by Phillips, ‘Home of our youth,’ (and which he sang exquisitely) with an elegant accompaniment obligato for the violoncello. This part, by the way, was so choicely played, that one of the audience, in good taste, signalized the performer by name (Crouch, we believe).

The same compliment was paid in Exeter Hall, on Tuesday evening, to young Lazarus, for his clarinet accompaniment to the 'Gratias agimus' of Guglielmi. In the finale to the opera, we were much amused by the complacency with which Mr. Hullah adopted a phrase from the 'Presto, presto' of the Don Giovanni. If he were conscious of it (and he must have been), to justify himself he should put *that* passage in his score, at all events, in inverted commas. Miss Shirreff, Messrs. Wilson, Leffler, and Phillips, exerted themselves to the utmost, and, indeed, sang charmingly. We heartily wish their good deeds, and the sweet music, had been better rewarded.

THE OPERA BUFFA opened last night under the most favourable auspices. A full and elegant audience (every private box we understand being let for the season, and almost all the stalls) gave animation to the performers. Mlle. Franceschini is an excellent second-rate singer; and F. Lablache has made a favourable impression in the character of Dulcamara. The opera was 'L'Elisir d'Amore.'

MISCELLANEOUS.

MR. BLAGROVE had the honour, on the 2nd inst. of performing on the violin at the Court of the Duke of Saxe Meinengen, brother to the Queen Dowager. His Serene Highness was highly gratified. Blagrove also played De Beriot's concert in D, at Wurzburg, with the greatest success, so much so that the professors of that town are getting up a concert for him previous to his departure for Vienna. It is gratifying to find English talent so much encouraged in the land of harmony.

MISS CLARA NOVELLO made her first appearance at the Leipsic concerts, on the 2nd inst. She sang the 'Casta Diva' from 'Norma,' and, 'Non piu di Fiori' from 'La Clemenza di Tito.' Her reception was very animated, and Mr. Mendelssohn pronounces her success with the Leipsicers, to be complete.

THE VOCAL CONCERTS will commence on the 15th of January, the Quartet Concerts on the 22nd of February, and the Società Armonica on the 28th of March. The British, Philharmonic, and Ancient Concerts will be fixed in a few days. The latter are expected to be on a grand scale, under the immediate patronage of her Majesty, who, while she admires the light modern operatic music, is nevertheless exceedingly partial to the classical compositions of the old masters.

MUSICAL LECTURES.—Mr. Thos. Philipps, whose public lectures upon vocal music have from time to time been noticed in the Musical World, proposes to give a course of six upon the various branches of the art, in the large Music Hall, in Store Street, Bedford Square. The lectures will be delivered on the 1st, 4th, 8th, 11th, 15th, and 18th of December.

ST. VEDAST, FOSTER LANE.—The appointment of organist to this church having become vacant, by the resignation of Miss Hill, the election took place on Tuesday last. Miss Mounsey and Miss Wesley were the candidates, and the former succeeded to the situation. St. Michael's, Wood Street, is consequently open by this lady's new duty.

NOTICES TO CORRESPONDENTS.

A press of matter compels us again to postpone our notice of the "Musa Madrigalesca." The REVIEW and WEEKLY LIST OF NEW MUSIC are also omitted, for the same reason. We have also in type an interesting memoir of CRESCENTINI, forming part of a series of the great Singing Masters of Germany.

Will C SHARP say how we are to communicate with him?
